

2007-36

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

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UNIVERSITY
OF TORONTO

Friday, March 30, 2007
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
Presents

University of Toronto Symphony Orchestra
MacMillan Singers, Women's Chorus, Master Chorale
Agnes Grossmann, conductor

PROGRAM

Anton Bruckner
(1824 - 1896)

Te Deum

Te Deum laudamus
Te ergo quaesumus
Aeterna fac
Salvum fac populum tuum
In te, Domine, speravi

Lucia Cesaroni, soprano
Heather Jewson, alto
Paul Williamson, tenor
Benjamin Covey, bass-baritone

INTERMISSION

Gustav Mahler
(1860 - 1911)

Symphony No. 1

Langsam. Schleppend. Wie ein Naturlaut.
(*Slow. Dragging. Like a sound of nature*)
Scherzo: Kräftig bewegt
(*Robust, animated*)
Feierlich und gemessen, ohne zu schleppen
(*Solemn and measured, without dragging*)
Stürmisch bewegt
(*Turbulent, agitated*)

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Program Notes

ANTON BRUCKNER (1824-1896)

Te Deum

Te Deum is an early Christian hymn of praise to God, its opening line, "Te Deum laudamus," meaning "We praise Thee, O God." There is a long tradition of musical settings of the text, from the polyphonic works of the late Middle Ages and Renaissance (Binchois, Taverner, Palestrina, Lassus) to the choral and orchestral works of Haydn, Berlioz, Dvorak and Verdi. Bruckner's setting, completed in 1884, is a monumental work in C major for four soloists, chorus and orchestra (and organ ad libitum)—he considered it his greatest work.

The expansive triadic harmony (its prominent open octaves and fifths have led some to call it "neo-gothic"), the dynamic contrasts and the rhythmic propulsion in the strings give the first movement, *Te Deum laudamus*—a setting of more than half the text—a sense of power and forward momentum. The second movement, *Te ergo quaesumus*, is comparatively short; its solo-voice writing and solo violin obbligato, intimate. The central movement, *Aeterna*, is likewise brief, set to just one line of text, but fiery and more chromatic. The fourth movement, *Salvum fac populum tuum*, recalls the second: subdued in tone, it opens with a tenor solo. But with "Per singulos dies benedicimus te" (Day by day we bless Thee), gentleness is replaced by a thick wash of sound that quotes the first movement's motoric ostinato. The finale, *In te, Domine, speravi*, is set to the final line of the text, first sung by the soloists as an introduction, and then up by all in a buoyant choral fugue.

Known especially for his symphonies, Bruckner was also a composer of a

great deal of sacred vocal music, including three masses. The *Te Deum* stands out as a crowning achievement of his late vocal style. "When God finally calls me," said Bruckner, a devout Catholic his whole life, "and asks 'What have you done with the talent I gave you, my boy?', I will present him with the score of my *Te Deum* and hope he will judge me mercifully." Mahler shared his friend's conviction of the work's high standing: in his own copy of the score, he crossed out the instrumentation and wrote: "For the tongues of angels, heaven-blest, chastened hearts and souls purified by fire."

GUSTAV MAHLER (1860-1911)

Symphony No. 1 in D major

Mahler was born into a Jewish family and grew up in Iglau, a predominantly German-speaking community in the Austro-Hungarian Empire (modern-day Jihlava, Czech Republic). As a child he observed with great interest the local musical life: the folk traditions of Czech peasants, travelling Bohemian musicians and military bands. At 15 he enrolled in the Vienna Conservatory (he later attended Bruckner's university lectures) and became part of a generation of musicians inspired by Wagner. At 20 he embarked on what would become a distinguished conducting career by leading opera performances in small towns. In 1883, his infatuation with a soprano at Kassel inspired love poems that he set in the cycle *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). But the love affair turned sour and he welcomed a new appointment in Prague in 1885. His reputation as a conductor rapidly growing, he secured the leading post at the Budapest Opera in 1888. In the early months of

that year, while still in Leipzig, Mahler brought to fruition, in a flash of creativity, his First Symphony. "How it burst out of me, like a mountain torrent! For six weeks I had only my writing desk in from of me!" he reported. And with this work of epic scale, the 28-year-old announced his arrival as a great symphonist.

Years later, in a much-quoted conversation between himself and Sibelius on the topic of the symphony, the Finnish composer reportedly said that what he liked about the form was "its severity of style and the profound logic that created an inner connection among all the motifs." To which Mahler apparently replied: "No, the symphony must be like the world. It must embrace everything." This attitude helps explain Mahler's unique aesthetic: in a single symphony, a listener may encounter classical forms, popular folk tunes, waltzes; the sublime, the earthly, the banal, the macabre;—and all this often juxtaposed ironically. Of the many ingredients in a Mahler symphony, the two most important are evocations of nature and the voice of human experience. The First Symphony is a case in point: it opens with a mysterious pedal in the strings, that spans seven octaves, over which nature's slow awakening unfolds, including the cuckoo's call in the clarinet (marked explicitly as such in the score). The second movement, with its rustic dance, shifts the scene to a village tavern; and the third is a funeral march.

Despite the kaleidoscope of moods and musical styles, there is much that binds the whole together in purely musical terms. And in this sense Mahler has more in common with Sibelius than he let on. In Mahler's First Symphony, for instance, motivic unity is achieved by the interval of a descending fourth (in Mahler's world, the cuckoo sings a

fourth, not the traditional third). Even before the clarinet's cuckoo call, the two-note cell is present in longer note-values over the atmospheric string pedal; and after, it drops lower ("too low for most normal cuckoos," comments one observer) until the cellos take it up as the first two notes of a new melody (which turns out to be one of two songs from the *Lieder eines fahrenden Gesellen* that Mahler quotes in the symphony). In the second movement dance, the bass hammers out the fourth; in the third, the timpani's funereal ostinato keeps the descending fourth alive; and in the finale, the horns herald a new vision of the fourth. In Mahler's symphonic world you can thus have your cake and eat it, too: "embracing the world" is not at odds with "profound logic."

The third movement's use of irony deserves special mention. It begins with the children's round "Bruder Martin" (the minor-mode version of Frère Jacques) initiated by a solo double bass. To the canon is added an oboe countermelody. And then the plodding dirge recedes into, of all things, a lively tune! Though not the first to do so, Leonard Bernstein noted the characteristic Jewish elements in this passage—the augmented second and the ascending leap of a sixth "shout for joy"—long ignored or denied by Mahler scholarship. As one observer explains, the "abrupt change from exuberant joy of the dance to the seriousness of lamentation is typical of the music of the Hasidim." Mahler's own comments support such a view:

"One had to imagine the 'Bruder Martin' funeral march carelessly played through by an extremely bad music band of the type which used to follow funeral processions. Amidst all this, the whole crudeness, joviality and banality of the world, and at the same time the Hero's

dreadfully painful lament, can be heard in the strains of any one of these motley Bohemian street-bands."

The finale brings the symphony to a dramatic close. It is here that we must really confront the raw power of Mahler's large orchestra: quadruple woodwinds, seven horns and so on. But even that is not enough: Mahler calls upon the horns to stand, with bells up, in the triumphant close. Tonally, Mahler invokes the grand gesture by sudden shifts to D major in a movement that,

oddly enough, has been mostly in F minor. The jarring modulation to D major should feel, according to the composer, "as if it had fallen from heaven." That is an understatement. A quiet middle section serves the dual role of Mahlerian contrast as well as cyclic flashback to the subdued though restive mood of the slow introduction—including the simple call of the cuckoo.

Notes © 2007 by Robert Rival, doctoral candidate in composition in the Faculty of Music. www.robertrival.com



The Faculty of Music Alumni Association congratulates all of our graduating students for whom this evening's performance is their last at the Faculty of Music. We wish you every success in your future endeavours and remember...keep in touch!

music.alumni@utoronto.ca

Te Deum

Te Deum laudamus: te Dominum
confitemur.

Te aeternum Patrem omnis terra
veneratur.

Tibi omnes Angeli; tibi caeli et universae
Potestates;

Tibi Cherubim et Seraphim incessabili voce
proclamant:

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae
 tuae.

Te gloriosus Apostolorum chorus,

Te Prophetarum laudabilis numerus,

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur
Ecclesia,

Patrem immensae maiestatis:

Venerandum tuum verum et unicum Filium;

Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus
hominem, non horruisti Virginis
uterum.

Tu, devicto mortis aculeo, aperuisti
credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Iudex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria
numerari.

Salvum fac populum tuum, Domine, et
benedic hereditati tuae.

Et rege eos, et extolle illos usque in aeter-
num.

Per singulos dies benedicimus te.

Et laudamus nomen tuum in saeculum, et in
saeculum saeculi.

Dignare, Domine, die isto sine peccato nos
custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

In te, Domine, speravi: non confundar in
aeternum.

O God, we praise Thee, and acknowledge
Thee to be the supreme Lord.

Everlasting Father, all the earth worships
Thee.

All the Angels, the heavens and all angelic
powers,

All the Cherubim and Seraphim, continu-
ously cry to Thee:

Holy, Holy, Holy, Lord God of
Hosts!

Heaven and earth are full of the Majesty of
Thy glory.

The glorious choir of the Apostles,

The wonderful company of Prophets,

The white-robed army of Martyrs, praise

Thee. Holy Church throughout the world
acknowledges Thee:

The Father of infinite Majesty;

Thy adorable, true and only Son;

Also the Holy Spirit, the Comforter.

O Christ, Thou art the King of glory!

Thou art the everlasting Son of the Father.

When Thou tookest it upon Thyself to
deliver man, Thou didst not disdain the
Virgin's womb.

Having overcome the sting of death, Thou
opened the Kingdom of Heaven to all
believers.

Thou sittest at the right hand of God in the
glory of the Father.

We believe that Thou wilt come to be our
Judge.

We, therefore, beg Thee to help Thy
servants whom Thou hast redeemed with
Thy Precious Blood.

Let them be numbered with Thy Saints in
everlasting glory.

Save Thy people, O Lord, and bless Thy
inheritance!

Govern them, and raise them up
forever.

Every day we thank Thee.

And we praise Thy Name forever, yes, forever
and ever.

O Lord, deign to keep us from sin this day.

Have mercy on us, O Lord, have mercy on
us.

Let Thy mercy, O Lord, be upon us, for we
have hoped in Thee.

O Lord, in Thee I have put my trust; let me
never be put to shame.

Biography

AGNES GROSSMANN started her career as a pianist touring the USA, Canada, Europe, the Middle East and Japan with Columbia Artists Management. In 1972 she won the Mozart Interpretation Prize in Vienna. An injury forced Ms. Grossmann to abandon her pianistic career, and she soon turned her attention to conducting; the critics have been unanimous in praising the musical power of her interpretations. As Artistic Director of several illustrious organizations - Wiener Singakademie (1983-1986), Chamber Players of Toronto (1984-1990), Montreal Metropolitan Orchestra and Choir (1986-1995), ProCoro Canada, Edmonton, Alberta (1995-1997), the Vienna Choir Boys (1996-1998) and the Orford Arts Centre (1989-1995 and 1999-2004) - her versatility was also reflected in her imaginative programming and audience building. In addition, Agnes Grossmann has been guest conductor of orchestras and choirs in Canada, Japan and Europe. "Her profound, inborn musicianship and irresistible temperament" (Gerhard Rosenthaler, Vienna), has had her conquering her public wherever she has concertized.

As Artistic Director of the Orford Arts Centre (1999-2004), Canada's oldest and most prestigious International Summer Academy and Chamber Music Festival, she planned and organised this eight week Festival, where she also conducted numerous concerts and operas. Her artistic vision brought back to Orford the international reputation of the Faculty and Festival. Such illustrious artists as Janos Starker, Menahem Pressler, Edith Mathis, Patrick Gallois, James Sommerville, the Juilliard and Leipzig String Quartets, Ensemble Clement Jannequin and the Bach Festival which culminated in the Montreal Metropolitan Orchestra and Choir performance of the *B minor Mass* under her direction, to name just a few, created a rebirth and continuation of the ideals set by Orford Arts Centre founder Gilles Lefebvre. Highlights of the Orford seasons

included performances of Mozart's *Don Giovanni* which Agnes Grossmann conducted with Albert Millaire directing, and the Hofmannsthal/R. Strauss' adaptation of Molière's *Bourgeois Gentilhomme* with Strauss' incidental music and culminating with the opera *Ariadne auf Naxos*.

Conducting highlights include Mozart's C minor Mass (Osaka), a television performance of Haydn's *Seasons* (2003) and his rarely heard *Stabat Mater* for Radio Canada; highly acclaimed performances of Mozart's *Così fan tutte* for the University of Toronto's Opera Division (2003) and a sensational debut in Tokyo with the Tokyo New City Orchestra in an all-Beethoven concert (2004).

In the twenty five year span of her conducting career, Agnes Grossmann has received many honours including the City of Montreal's Woman of the Year in the Arts (1987), the Silver Cross for Outstanding Achievements in the Arts from the Austrian Government (1992), the Golden Cross of the City of Vienna (1995), and the Chevalier de la Pléiade conferred by the Quebec Government (2003), as well as Honorary Doctorates from Mount St. Vincent University and Ottawa University.

The year 2006 saw Agnes Grossmann's career in Asia expanding, as she was appointed Principal Guest Conductor with the Kyoto Gewandhaus Choir (Japan) and Artistic Director of the National Experimental Chorus of Taipei, Taiwan following a highly successful performance of Handel's *Messiah* in the Mozart version. Concerts with both organizations will intensify in 2007, when she will conduct Orff's *Carmina Burana*, the Brahms *German Requiem*, Bach's *Christmas Oratorio* and Mendelssohn's *Elijah*.

Ms. Grossmann was appointed Artistic Director of the newly created Toronto Summer Music Academy and Festival in 2005 where her vision of bringing together an international faculty to teach and perform together with young musicians at the threshold of their professional careers has been brought to fruition.

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